

English Language Arts 30–1

Released Items

2016 Released Diploma Examination Items



For further information, contact

Gary Hoogers, Senior Manager, English Language Arts 30–1, at
Gary.Hoogers@gov.ab.ca

Jennifer Prestash, Examiner, at
Jennifer.Prestash@gov.ab.ca

Deanna Shostak, Director of Diploma Programs, at
Deanna.Shostak@gov.ab.ca

Provincial Assessment Sector: 780-427-0010.
To call toll-free from outside Edmonton, dial 310-0000.

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Introduction

This document contains 40 questions from the *Part B: Multiple Choice* portion of various English Language Arts 30–1 diploma examinations. An answer key, item descriptions, blueprint classifications, and performance data are also included. The numbering of the questions is different than the actual numbering on the *Part B: Multiple Choice* portion of the English Language Arts diploma examinations. Reports that provide detailed information about student response patterns for each question in an administration can be found on the Extranet. These materials, along with the [*Program of Studies*](#) and [*Information Bulletin*](#), provide information that could inform modifications to instructional practices.

***Released Reading from the January 2011
English Language Arts 30–1 Diploma Examination***

I. Questions 1 to 10 in your Questions Booklet are based on this excerpt from a Shakespearean play.

CHARACTERS:

YORK—Duke of York; cousin to both the former king, Richard II, and also to the new king, who is known as Bolingbroke in this scene

DUCHESS—Duchess of York; wife of the Duke of York

AUMERLE—their son; his name derives from the title of his estate

Richard II has just yielded his title as King of England to his cousin Bolingbroke, who is later crowned Henry IV. In Shakespeare’s version, Richard had foolishly allowed himself to be influenced by his friends in court to the point that the country was suffering under his poor leadership. He eventually lost enough support that he was forced from his throne in favour of his cousin. This scene, which occurs after Bolingbroke escorts the defeated Richard back to London, takes place in the palace of Bolingbroke.

from THE TRAGEDY OF KING RICHARD THE SECOND, Act V, scene ii

Enter Duke of YORK and the DUCHESS.

DUCHESS: My lord, you told me you would tell the rest,
When weeping made you break the story off
Of our two cousins coming into London.

5 **YORK:** Where did I leave?

DUCHESS: At that sad stop, my lord,
Where rude misgoverned hands from windows’ tops
Threw dust and rubbish on King Richard’s head.

YORK: Then, as I said, the duke, great Bolingbroke,
10 Mounted upon a hot and fiery steed
Which his aspiring rider seemed to know,
With slow but stately pace kept on his course,
Whilst all tongues cried, ‘God save thee, Bolingbroke!’
You would have thought the very windows spake,
15 So many greedy looks of young and old
Through casements darted their desiring eyes
Upon his visage; and that all the walls
With painted imagery had said at once,
‘Jesu preserve thee! Welcome, Bolingbroke!’
20 Whilst he, from the one side to the other turning,
Bareheaded, lower than his proud steed’s neck,
Bespake them thus, ‘I thank you, countrymen.’
And thus still doing, thus he passed along.

Continued

DUCHESS: Alack, poor Richard! Where rode he the whilst?

25 **YORK:** As in a theatre the eyes of men,
 After a well-graced actor leaves the stage,
 Are idly bent on him that enters next,
 Thinking his prattle to be tedious,
 Even so, or with much more contempt, men's eyes
 30 Did scowl on gentle Richard. No man cried, 'God save him!'
 No joyful tongue gave him his welcome home,
 But dust was thrown upon his sacred head;
 Which with such gentle sorrow he shook off,
 35 His face still combating with tears and smiles,
 The badges of his grief and patience,
 That, had not God for some strong purpose steeled
 The hearts of men, they must perforce have melted
 And barbarism itself have pitied him.
 40 But heaven hath a hand in these events,
 To whose high will we bound our calm contents.
 To Bolingbroke are we sworn subjects now,
 Whose state and honor I for aye allow.
 (*Enter AUMERLE.*)

45 **DUCHESS:** Here comes my son Aumerle.

YORK: Aumerle that was;
 But that is lost for being Richard's friend,
 And, madam, you must call him Rutland now.
 I am in parliament pledge for his truth
 50 And lasting fealty to the new-made king.

DUCHESS: Welcome, my son. Who are the violets now
 That strew the green lap of the new-come spring?

AUMERLE: Madam, I know not, nor I greatly care not.
 God knows I had as lief be none as one.

55 **YORK:** Well, bear you well in this new spring of time,
 Lest you be cropped before you come to prime.
 What news from Oxford? Do these justs and triumphs
 hold?

AUMERLE: For aught I know, my lord, they do.

60 **YORK:** You will be there, I know.

AUMERLE: If God prevent not, I purpose so.

YORK: What seal is that that hangs without thy bosom?
 Yea, look'st thou pale? Let me see the writing.

AUMERLE: My lord, 'tis nothing.

⁵⁰ fealty—
 allegiance

- 65 **YORK:** No matter then who see it.
I will be satisfied; let me see the writing.
- AUMERLE:** I do beseech your grace to pardon me.
It is a matter of small consequence
Which for some reasons I would not have seen.
- 70 **YORK:** Which for some reasons, sir, I mean to see.
I fear, I fear—
- DUCHESS:** What should you fear?
'Tis nothing but some bond that he is ent'red into
For gay apparel 'gainst the triumph day.
- 75 **YORK:** Bound to himself? What doth he with a bond
That he is bound to? Wife, thou art a fool.
Boy, let me see the writing.
- AUMERLE:** I do beseech you pardon me. I may not show it.
- YORK:** I will be satisfied. Let me see it, I say.
- 80 *(He plucks it out of his bosom and reads it.)*
Treason, foul treason! Villain! traitor! slave!
- DUCHESS:** What is the matter, my lord?
- YORK:** Ho! who is within there?
(Enter a Servant.) Saddle my horse.
- 85 God for his mercy, what treachery is here!
- DUCHESS:** Why, what is it, my lord?
- YORK:** Give me my boots, I say. Saddle my horse.
(Exit Servant.)
- Now, by mine honor, by my life, by my troth,
- 90 I will appeach the villain.
- DUCHESS:** What is the matter?
- YORK:** Peace, foolish woman.
- DUCHESS:** I will not peace. What is the matter, Aumerle?
- AUMERLE:** Good mother, be content. It is no more
- 95 Than my poor life must answer.
- DUCHESS:** Thy life answer?
- YORK:** Bring me my boots! I will unto the king.
(His Man enters with his boots.)
- DUCHESS:** Strike him, Aumerle. Poor boy, thou art
- 100 amazed.
(To YORK's Man)
- Hence, villain! Never more come in my sight.
- YORK:** Give me my boots, I say!
(Servant does so and exits.)
- 105 **DUCHESS:** Why, York, what wilt thou do?
Wilt thou not hide the trespass of thine own?
Have we more sons? or are we like to have?

⁹⁰appeach—
accuse

Continued

Is not my teeming date drunk up with time?
 And wilt thou pluck my fair son from mine age
 110 And rob me of a happy mother's name?
 Is he not like thee? Is he not thine own?
YORK: Thou fond mad woman,
 Wilt thou conceal this dark conspiracy?
 A dozen of them here have ta'en the sacrament,
 115 And interchangeably set down their hands,
 To kill the king at Oxford.
DUCHESS: He shall be none;
 We'll keep him here. Then what is that to him?
YORK: Away, fond woman! Were he twenty times
 120 My son, I would appeach him.
DUCHESS: Hadst thou groaned for him
 As I have done, thou wouldst be more pitiful.
 But now I know thy mind. Thou dost suspect
 That I have been disloyal to thy bed
 125 And that he is a bastard, not thy son.
 Sweet York, sweet husband, be not of that mind!
 He is as like thee as a man may be,
 Not like to me, or any of my kin,
 And yet I love him.
 130 **YORK:** Make way, unruly woman!
 (*Exit.*)
DUCHESS: After, Aumerle! Mount thee upon his horse,
 Spur post and get before him to the king,
 And beg thy pardon ere he do accuse thee.
 135 I'll not be long behind. Though I be old,
 I doubt not but to ride as fast as York;
 And never will I rise up from the ground
 Till Bolingbroke have pardoned thee. Away, be gone!
 (*Exeunt.*)

108 teeming
 date—
 childbearing
 years

112 fond—foolish

William Shakespeare

***Released Questions from the January 2011
English Language Arts 30–1 Diploma Examination***

I. Read pages 1 to 4 of your Readings Booklet and answer questions 1 to 10.

1. In context, the details involving “hands” (line 7), “tongues” (line 13), and “eyes” (line 16) serve to depict the
 - A. universal ambivalence of people toward change
 - B. vigorous nature of the people’s response to recent events
 - C. people’s general feeling of indifference toward leadership
 - D. people’s sense of chaos regarding the current state of affairs

2. The image of Bolingbroke “Bareheaded, lower than his proud steed’s neck” (line 21) reinforces his presentation of himself as
 - A. a humble leader
 - B. an arrogant soldier
 - C. a weakened prince
 - D. an impoverished rebel

3. The word *sacred* in the statement “But dust was thrown upon his sacred head” (line 33) alludes directly to the
 - A. divine right of kings
 - B. crown worn by a monarch
 - C. devout behaviour of Richard
 - D. fair-haired appearance of Richard

4. In lines 40 to 43, York accepts Bolingbroke as the new king on the basis of his own
 - A. loyalty to the people of England
 - B. belief in divine intervention
 - C. admiration for Bolingbroke
 - D. disappointment in Richard

5. Aumerle’s name has changed to Rutland (line 48) because of his
 - A. support of Richard
 - B. inheritance of Richard’s estate
 - C. acquisition of Bolingbroke’s property
 - D. promotion under his father’s influence

Continued

6. In lines 73 to 74, the Duchess attempts to allay York's suspicions by
- A. trivializing the contents of Aumerle's note
 - B. suggesting that Aumerle will one day be king
 - C. cautioning York against interfering in Aumerle's business
 - D. explaining that Aumerle is organizing Bolingbroke's coronation
7. Aumerle's response to being accused of treachery is one of
- A. arrogance
 - B. impatience
 - C. resignation
 - D. indignation
8. The question "Wilt thou not hide the trespass of thine own?" (line 106) marks the beginning of the Duchess's extended plea for the
- A. protection of Aumerle
 - B. exposure of the real traitors
 - C. forgiveness of her infidelity
 - D. acknowledgement of her frailty
9. In lines 132 to 138, the Duchess's advice to Aumerle is to
- A. flee the countryside for a safer haven
 - B. seek forgiveness before he is accused
 - C. pursue his father and change his opinion
 - D. accompany her to beg the king for mercy
10. In this scene, York is presented as a man whose dominant quality is
- A. loyalty to his king
 - B. reverence for God
 - C. ambition for himself
 - D. devotion to his family

*Released Reading from the June 2011
English Language Arts 30–1 Diploma Examination*

II. Questions 11 to 19 in your Questions Booklet are based on this poem.

Big Wind

- It was the tree we purchased, not the house –
a hundred feet of Douglas fir, three-trunked.
It verticalled our horizontalness,
gave us proportion, balance, unity.
- 5 Three green and growing masts –
a sailing tree.
- Its boughs – right-angled so racoons could sit
in barksy comfort – beautifully composed
in our clerestory window to become
- 10 a painting in a frame,
which recomposed
each season with the weather and the light.
In August butterfly Perseids flocked to it.
Ours was a tree house any child would want
- 15 smelling of Christmas.
Sibilant as surf.
- *
- And now it lay on top of us. One branch
thrust through the study window like an arm
had showered the room with glass –
- 20 splinters and shards
glittering underfoot.
The wind – gale force –
roared through that jagged opening and scrawled
white writing on the unsuspecting walls.
- *
- 25 Big wind. Big wind, let up.
You’ve done your worst.
- *
- The missing tree is like a phantom limb.
- It wakens me at night.
- Its needles
- 30 still
- whispering
- ⁹ clerestory window—an upper-storey window that has no crosspiece to divide the light
- ¹³ Perseids—a shower of meteors appearing to originate from the constellation Perseus in the month of August
- ¹⁶ Sibilant—characterized by or producing a hissing sound like that of *s* or *sh*
- ²⁴ white writing on the unsuspecting walls—an allusion to writing that, according to the Bible, appeared on the wall at a feast of proud King Belshazzar and foretold his doom

P.K. Page

*Released Questions from the June 2011
English Language Arts 30–1 Diploma Examination*

II. Read page 7 of your Readings Booklet and answer questions 11 to 19.

- 11.** The details in the quotation “a hundred feet of Douglas fir, three-trunked” (line 2) **primarily** establish the tree’s
- A. endurance
 - B. diversity
 - C. history
 - D. scale
- 12.** In lines 1 to 16, the poet reinforces the concept of change through the words
- A. “growing masts” (line 5) and “sailing tree” (line 6)
 - B. “beautifully composed” (line 8) and “recomposed / each season” (lines 11–12)
 - C. “our clerestory window” (line 9) and “painting in a frame” (line 10)
 - D. “August” (line 13) and “smelling of Christmas” (line 15)
- 13.** The details in lines 3 to 16 develop a sense of
- A. resourcefulness and resilience
 - B. knowledge and friendship
 - C. satisfaction and wonder
 - D. childhood and loss
- 14.** Context suggests that the allusion to the writing on the walls (line 24) implies a
- A. mischievous prank
 - B. moment of recognition
 - C. threatening proclamation
 - D. sense of accomplishment
- 15.** The simile in line 27 serves **mainly** to reinforce the speaker’s
- A. profound connection to the tree
 - B. pointless anger about the accident
 - C. physical pain at the tree’s absence
 - D. vivid memory of the tree’s purchase

16. The poet's use of apostrophe in lines 25 to 26 conveys the speaker's
- A. refusal to change
 - B. intention to depart
 - C. sense of confusion
 - D. sense of resignation
17. Contrasting images of the Douglas fir and its impact are provided in the quotations
- A. "gave us proportion, balance, unity" (line 4) and "a painting in a frame" (line 10)
 - B. "Three green and growing masts" (line 5) and "Its boughs – right-angled so racoons could sit" (line 7)
 - C. "butterfly Perseids flocked to it" (line 13) and "splinters and shards / glittering underfoot" (lines 20–21)
 - D. "Sibilant as surf" (line 16) and "Its needles / still / whispering" (lines 29–31)
18. A sense of continuity is conveyed **most clearly** in the quotation
- A. "Ours was a tree house any child would want / smelling of Christmas" (lines 14–15)
 - B. "scrawled / white writing on the unsuspecting walls" (lines 23–24)
 - C. "Big wind, let up. / You've done your worst" (lines 25–26)
 - D. "Its needles / still / whispering" (lines 29–31)
19. The poet's omission of a period at the end of the poem reinforces the idea that
- A. small mysteries in life are commonplace
 - B. significant experiences persist in memory
 - C. unexpected events impair our perceptions
 - D. sudden disasters in nature reoccur over time

- III. Questions 20 to 27 in your Questions Booklet are based on this poem.
Question 29 requires you to consider this reading together with Reading IV.

At a nameless bend in the river

- We don't understand the first thing
about most of what goes on around us.
The operating system
without which the disk drive won't boot.
5 The inner workings
of the sewage treatment plant downstream.
- Currents that lead fish to this reedy spot
where we cast our lines from shore.
How to cleanse the putrid
10 streams of Eastern Europe.
How a dollar is still worth a dollar
after all that's gone down. Even this:
- why at sunset white-tailed deer
come down to the river and graze
15 unconcerned at our presence
where all the parched afternoon
they hid in shadow.
The heaviness of flesh and bone
we dream of more often than hold, and hold
20 too tight sometimes, not quite believing. You.
- The simple rise and setting of the sun
confound our pretensions. The way we still
dial a touch-tone phone, confide our secrets
more readily to pollsters than lovers.
25 How we can speak in any voice
other than our own. The constitution.
How the fish we counted on slip our hooks
and glide away into darkness.
- The red sky is omenless, our string bag
30 empty. White-tailed deer
lie panting in a field of clover
under skeletal hydro towers.
On the far shore throbbing windpipes
unnumbered as leaves on the trees
35 sing the only tune they know
to the waning light.

²⁹ string bag—bag used to
contain caught fish

Colin Morton

III. Read page 10 of your Readings Booklet and answer questions 20 to 27.

20. The first stanza of the poem serves to establish that the poem’s theme will relate to human
- A. tolerance
 - B. ignorance
 - C. indifference
 - D. vulnerability
21. Structurally, the words “Even this” (line 12), “You” (line 20), and “The constitution” (line 26) create
- A. irony
 - B. tension
 - C. mystery
 - D. emphasis
22. Lines 27 to 28, “How the fish we counted on slip our hooks / and glide away into darkness,” are paralleled in
- A. “a dollar is still worth a dollar” (line 11)
 - B. “come down to the river and graze” (line 14)
 - C. “we dream of more often than hold” (line 19)
 - D. “unnumbered as leaves on the trees” (line 34)
23. The quotation that presents an ironic implication of familiarity is
- A. “We don’t understand the first thing” (line 1)
 - B. “confide our secrets / more readily to pollsters than lovers” (lines 23–24)
 - C. “How we can speak in any voice” (line 25)
 - D. “sing the only tune they know / to the waning light” (lines 35–36)

Continued

24. The juxtaposition of the natural world and the world of human beings is presented **most strongly** in
- A. “The inner workings / of the sewage treatment plant downstream” (lines 5–6)
 - B. “Currents that lead fish to this reedy spot / where we cast our lines” (lines 7–8)
 - C. “white-tailed deer / come down to the river and graze / unconcerned at our presence” (lines 13–15)
 - D. “White-tailed deer / lie panting in a field of clover / under skeletal hydro towers” (lines 30–32)
25. In lines 21 to 22, the poet contrasts the way that nature functions with the way that human beings behave in order to illustrate humanity’s
- A. malice
 - B. self-pity
 - C. arrogance
 - D. malevolence
26. In the context of the entire poem, the description of the windpipes that are “throbbing” and singing “the only tune they know” (lines 33 to 35) **most likely** metaphorically refers to
- A. nature, whose rule is survival of the fittest
 - B. the elite, whose money has corrupted idealism
 - C. politicians, whose only desire is to secure power
 - D. the masses, whose ignorance robs them of their power
27. The emphasis achieved by titling the poem “At a nameless bend in the river” reinforces the theme that humanity is at a turning point because we are
- A. separated from the natural world
 - B. depleted by the rapid pace of daily life
 - C. frustrated with the complexity of technology
 - D. apprehensive about the effects of globalization

- IV. Question 28 in your Questions Booklet is based on this painting.
Question 29 requires you to consider this image together with Reading III.

Edge City



Olive Ayhens ©

IV. Examine the painting on page 13 of your Readings booklet and answer question 28.

28. The central effect evoked by the painting is **most significantly** one of

- A. tension, created by a depiction of competing forces
- B. longing, created by a depiction of natural splendour
- C. nostalgia, created by a depiction of classic architecture
- D. curiosity, created by a depiction of exaggerated structures

Refer to readings III and IV to answer question 29.

29. Which of the following pairs of contrasting images from Reading III **most closely** parallels the dominant images from Reading IV?

- A. “The inner workings / of the sewage treatment plant downstream” (lines 5–6)
- B. “Currents that lead fish to this reedy spot / where we cast our lines from shore” (lines 7–8)
- C. “a field of clover / under skeletal hydro towers” (lines 31–32)
- D. “throbbing windpipes / unnumbered as leaves” (lines 33–34)

***Released Reading from the June 2014, Form 1
English Language Arts 30–1 Diploma Examination***

- V. Questions 30 to 40 in your Questions Booklet are based on this excerpt from a play.**

CHARACTERS:

PRINCE PAUL—a member of the royal family; Prime Minister of Russia

CZAR—Emperor of Russia; father of Czarevitch

CZAREVITCH—Prince Alexis, son of the Czar and heir to the Russian throne;
a Nihilist

COUNT ROUVALOFF—a nobleman

MINISTERS—government officials

PRINCE PETROVITCH—a member of the royal family

In 19th-century Russia, the CZAR is about to declare martial law to eliminate the Nihilists, who advocate revolutionary reform using terrorism and assassination. In disguise, the CZAREVITCH, Alexis, has just saved the Nihilist leaders from the CZAR's soldiers. In this scene, PRINCE PAUL brings the CZAR the declaration of martial law document for his signature.

from VERA, OR THE NIHILISTS

PRINCE PAUL: Shall we begin, Sire?

CZAR: At once. Read the proclamation. Gentlemen, be seated. Alexis, Alexis, I say, come and hear it! It will be good practice for you; you will be doing it yourself some day.

5 **CZAREVITCH:** I have heard too much of it already. (*Takes his seat at the table.*
COUNT ROUVALOFF *whispers to him.*)

CZAR: What are you whispering about there, Count Rouvaloff?

COUNT ROUVALOFF: I was giving his Royal Highness some good advice, your Majesty.

10 **PRINCE PAUL:** Count Rouvaloff is the typical spendthrift, Sire; he is always giving away what he needs most. (*Lays papers before the CZAR.*) I think, Sire, you will approve of this:— “Love of the people,” “Father of his people,” “Martial law,” and the usual allusions to Providence in the last line. All it requires now is your Imperial Majesty’s signature.

15 **CZAREVITCH:** Sire!

PRINCE PAUL (*hurriedly*): I promise your Majesty to crush every Nihilist in Russia in six months if you sign this proclamation; every Nihilist in Russia.

Continued

CZAR: Say that again! To crush every Nihilist in Russia; to crush this woman, their leader, who makes war upon me in my own city. Prince Paul Maraloffski,
20 I create you Maréchal¹ of the whole Russian Empire to help you to carry out martial law. Give me the proclamation. I will sign it at once.

PRINCE PAUL (*points on paper*): Here, Sire.

CZAREVITCH (*starts up and puts his hands on the paper*): Stay! I tell you, stay! The priests have taken heaven from the people, and you would take the earth away
25 too.

PRINCE PAUL (*hurriedly*): We have no time, Prince, now. This boy will ruin everything. The pen, Sire.

CZAREVITCH: What! is it so small a thing to strangle a nation, to murder a kingdom, to wreck an empire? Who are we who dare lay this ban of terror on a
30 people? Have we less vices than they have, that we bring them to the bar of judgment before us?

PRINCE PAUL: What a Communist the Prince is! He would have an equal distribution of sin as well as of property.

CZAREVITCH: Warmed by the same sun, nurtured by the same air, fashioned of
35 flesh and blood like to our own, wherein are they different to us, save that they starve while we surfeit,² that they toil while we idle, that they sicken while we poison, that they die while we—

CZAR: How dare—?

CZAREVITCH: I dare all for the people; but you would rob them of common
40 rights of men.

CZAR: The people have no rights.

CZAREVITCH: Then they have great wrongs. Father, they have won your battles for you; from the pine forests of the Baltic to the palms of India they have ridden on victory's mighty wings! Boy as I am in years, I have seen wave after wave of living
45 men sweep up the heights of battle to their death; ay, and snatch perilous conquest from the scales of war when the bloody crescent seemed to shake above our eagles.

CZAR (*somewhat moved*): Those men are dead. What have I to do with them?

CZAREVITCH: Nothing! The dead are safe; you cannot harm them now. They sleep their last long sleep. Some in Turkish waters, others by the wind-swept
50 heights of Norway and the Dane! But these, the living, our brothers, what have you done for them? They asked you for bread, you gave them a stone. They sought for freedom, you scourged them with scorpions. You have sown the seeds of this revolution yourself—!

PRINCE PAUL: And are we not cutting down the harvest?

55 **CZAREVITCH:** Oh, my brothers! better far that ye had died in the iron hail and screaming shell of battle than to come back to such a doom as this! The beasts of the forest have their lairs, and the wild beasts their caverns, but the people of Russia, conquerors of the world, have not where to lay their heads.

¹Maréchal—official officer, marshal

²surfeit—overindulge

PRINCE PAUL: They have the headsman's block.

60 **CZAREVITCH:** The block! Ay! you have killed their souls at your pleasure, you would kill their bodies now.

CZAR: Insolent boy! Have you forgotten who is Emperor of Russia?

CZAREVITCH: No! The people reign now, by the grace of God. You should have been their shepherd; you have fled away like the hireling,³ and let the wolves in

65 upon them.

CZAR: Take him away! Take him away, Prince Paul!

CZAREVITCH: God hath given his people tongues to speak with; you would cut them out that they may be dumb in their agony, silent in their torture! But, He hath given them hands to smite with, and they shall smite! Ay! from the sick and

70 labouring womb of this unhappy land some revolution, like a bloody child, may rise up and slay you.

CZAR (*leaping up*): Devil! Assassin! Why do you beard⁴ me thus to my face?

CZAREVITCH: Because I am a Nihilist! (*The ministers start to their feet; there is a dead silence for a few minutes.*)

75 **CZAR:** A Nihilist! a Nihilist! Viper whom I have nurtured, traitor whom I have fondled, is this your bloody secret? Prince Paul Maraloffski, Maréchal of the Russian Empire, arrest the Czarevitch!

MINISTERS: Arrest the Czarevitch!

CZAR: A Nihilist! If you have sown with them, you shall reap with them! If you

80 have talked with them, you shall rot with them! If you have lived with them, with them you shall die!

PRINCE PETROVITCH: Die!

CZAR: A plague on all sons, I say! There should be no more marriages in Russia when one can breed such Serpents as you are! Arrest the Czarevitch, I say!

85 **PRINCE PAUL:** Czarevitch! by order of the Emperor, I demand your sword. (*CZAREVITCH gives up sword; PRINCE PAUL places it on the table.*)

CZAREVITCH: You will find it unstained by blood.

PRINCE PAUL: Foolish boy! you are not made for a conspirator; you have not learned to hold your tongue. Heroics⁵ are out of place in a palace.

90 **CZAR** (*sinks into his chair with his eyes fixed on the CZAREVITCH*): O God! My own son against me, my own flesh and blood against me; but I am rid of them all now.

CZAREVITCH: The mighty brotherhood to which I belong has a thousand such as I am, ten thousand better still! (*The CZAR starts in his seat.*) The star of freedom

95 is risen already, and far off I hear the mighty wave Democracy break on these cursed shores.

PRINCE PAUL (*to PRINCE PETROVITCH*): In that case you and I must learn how to swim.

³hireling—one who works solely for payment

⁴beard—defy

⁵Heroics—melodramatic behaviour or language

Continued

CZAREVITCH: Father, Emperor, Imperial Master, I plead not for my own life,
 100 but for the lives of my brothers, the people.

PRINCE PAUL (*bitterly*): Your brothers, the people, Prince, are not content with their own lives, they always want to take their neighbours' too.

CZAR (*standing up*): I am tired of being afraid. I have done with terror now. From this day I proclaim war against the people—war to their annihilation. As they
 105 have dealt with me, so shall I deal with them. I shall grind them to powder, and strew their dust upon the air. There shall be a spy in every man's house, a traitor on every hearth, a hangman in every village, a gibbet⁶ in every square. Plague, leprosy, or fever shall be less deadly than my wrath; I will make every frontier a graveyard, every province a lazar-house,⁷ and cure the sick by the sword. I shall have peace in
 110 Russia, though it be the peace of the dead. Who said I was a coward? Who said I was afraid? See, thus shall I crush this people beneath my feet! (*Takes up sword of CZAREVITCH off table and tramples on it.*)

CZAREVITCH: Father, beware, the sword you tread on may turn and wound you. The people suffer long, but vengeance comes at last, vengeance with red hands and
 115 silent feet.

PRINCE PAUL: Bah! the people are bad shots; they always miss one.

CZAREVITCH: There are times when the people are the instruments of God.

CZAR: Ay! and when kings are God's scourges for the people. Take him away! Take him away! Bring in my guards. (*Enter the Imperial Guard. CZAR points to*
 120 *CZAREVITCH, who stands alone at the side of the stage.*) We will bring him to prison ourselves: prison! I trust no prison. He would escape and kill me. I will have him shot here, here in the open square by the soldiers. Let me never see his face again. (*CZAREVITCH is being led out.*) No, no, leave him! I don't trust guards. They are all Nihilists! (*To PRINCE PAUL*): I trust you, you have no mercy. (*Throws window open*
 125 *and goes out on balcony.*)

CZAREVITCH: If I am to die for the people I am ready. One Nihilist more or less in Russia, what does that matter?

PRINCE PAUL (*looking at his watch*): The dinner is sure to be spoiled. How annoying politics are; and eldest sons!

130 **VOICE** (*outside, in the street*): God save the people! (*CZAR is shot, and staggers back into the room.*)

CZAREVITCH (*breaking from the guards, and rushing over*): Father!

CZAR: Murderer! Murderer! You did it! Murderer! (*Dies.*)

Oscar Wilde

⁶gibbet—gallows

⁷lazar-house— isolation hospital

***Released Questions from the June 2014, Form 1
English Language Arts 30–1 Diploma Examination***

V. Read pages 15 to 18 of your Readings Booklet and answer questions 30 to 40.

- 30.** In context, the Czar’s query “What are you whispering about there, Count Rouvaloff?” (line 7) is **most likely** a reflection of the Czar’s
- A. curiosity
 - B. paranoia
 - C. irritation
 - D. impatience
- 31.** The stage direction “*hurriedly*” in line 16 suggests that Prince Paul is anxious to
- A. betray the Czarevitch
 - B. intercept the Czarevitch
 - C. move toward becoming Czar
 - D. protect the Czar from assassination
- 32.** In line 32, Prince Paul’s comment “What a Communist the Prince is” implies that the Czarevitch
- A. recognizes the importance of political safety
 - B. fails to recognize the danger of Russian revolt
 - C. does not understand the reality of court politics
 - D. applies the principles of equality to all aspects of life
- 33.** The stage direction in line 47 serves **mainly** to
- A. illustrate the danger faced by the Czar
 - B. underscore the effect of the Czarevitch’s words
 - C. contrast the character of the Czar with his ministers
 - D. emphasize the importance of remembering the dead
- 34.** The Czarevitch’s statements in lines 55 to 58 serve to illustrate his belief that the Russian people
- A. have chosen death in battle over life in Russia
 - B. have received no reward for their sacrifices
 - C. are no longer willing to fight for Russia
 - D. are largely unaware of their plight

Continued

35. In context, the Czarevitch's speech in lines 67 to 71 functions dramatically as a
- A. wish
 - B. prophecy
 - C. distraction
 - D. rationalization
36. The Czar's attitude toward the life of the common people is **most directly** illustrated by the statement
- A. "Those men are dead. What have I to do with them?" (line 47)
 - B. "Have you forgotten who is Emperor of Russia?" (line 62)
 - C. "If you have sown with them, you shall reap with them" (line 79)
 - D. "I am tired of being afraid" (line 103)
37. Prince Paul's **primary** purpose in referring to the Czarevitch as a "boy" (line 26 and line 88) is to
- A. trivialize the validity of the Czarevitch's claims
 - B. emphasize his familiarity with the Czarevitch
 - C. place himself higher in the Czar's esteem
 - D. confuse the Czarevitch
38. The irony of the Czar's words in line 104 is **most evident** in the context of the quotation
- A. "There should be no more marriages in Russia" (line 83)
 - B. "my own flesh and blood against me" (line 91)
 - C. "I have done with terror now" (line 103)
 - D. "I trust no prison" (line 121)

39. The Czar's assessment of Prince Paul in the statement "you have no mercy" (line 124) is supported by the quotation
- A. "Count Rouvaloff is the typical spendthrift" (line 10)
 - B. "What a Communist the Prince is!" (line 32)
 - C. "They have the headsman's block" (line 59)
 - D. "I demand your sword" (line 85)
40. In this scene, the person who is shrewdly attempting to manipulate the situation is
- A. the Czar
 - B. Prince Paul
 - C. the Czarevitch
 - D. Count Rouvaloff

2016-2017 Released Items Descriptions and Provincial Results

January 2011 (Reading II)

| Released Item # | Original Item # | Key | Reporting Category | DESCRIPTION | % Correct Provincial |
|-----------------|-----------------|-----|--------------------|---|----------------------|
| 1 | 12 | B | 1C | Consider context to identify the idea depicted in specified details in an excerpt from a Shakespearean play. | 52.0 |
| 2 | 13 | A | 3A | Identify the human attribute reinforced by a specified image of a character in an excerpt from a Shakespearean play. | 72.6 |
| 3 | 14 | A | 2B | Identify the idea a specified word in a statement directly alludes to in an excerpt from a Shakespearean play. | 62.9 |
| 4 | 15 | B | 1A | Consider specified lines in an excerpt from a Shakespearean play to identify the basis of one character's acceptance of another character. | 58.5 |
| 5 | 16 | A | 1A | Identify the reason a character's name has changed in an excerpt from a Shakespearean play. | 61.8 |
| 6 | 17 | A | 1B | Consider specified lines in an excerpt from a Shakespearean play to identify the means by which one character allays the suspicions of another character. | 55.1 |
| 7 | 18 | C | 1B | Identify the response of a specified character to an accusation by another character in an excerpt from a Shakespearean play. | 57.7 |
| 8 | 19 | A | 1A | Consider the implication of a specified question to identify the intention of a character's extended plea in an excerpt from a Shakespearean play. | 79.5 |
| 9 | 20 | B | 1A | Consider specified lines in an excerpt from a Shakespearean play to identify the advice one character gives to another. | 75.9 |
| 10 | 21 | A | 1C | Identify the dominant human quality possessed by one character as presented in an excerpt from a Shakespearean play. | 74.1 |

2016-2017 Released Items Descriptions and Provincial Results

June 2011 (Reading I)

| Released Item # | Original Item # | Key | Reporting Category | DESCRIPTION | % Correct Provincial |
|-----------------|-----------------|-----|--------------------|--|----------------------|
| 11 | 1 | D | 1C | Identify the quality of a subject primarily established by details in a specified line of a poem. | 73.5 |
| 12 | 2 | B | 1B | Consider a series of words from a poem to identify the diction that reinforces a specified concept. | 64.0 |
| 13 | 3 | C | 1A | Identify the sentiment developed by details in specified lines of a poem. | 56.5 |
| 14 | 4 | C | 2A | Consider context and a footnote to identify the implication of a specified allusion in a poem. | 83.1 |
| 15 | 5 | A | 2C | Identify the main sentiment reinforced by a simile in a specified line of a poem. | 74.9 |
| 16 | 6 | D | 2B | Identify the attribute of the speaker conveyed by the poet's use of apostrophe in specified lines in a poem. | 72.3 |
| 17 | 7 | C | 2B | Consider a series of lines in a poem to identify contrasting images of the subject and its impact. | 55.9 |
| 18 | 8 | D | 1C | Consider a series of lines in a poem to identify the lines that most clearly convey a specified sentiment. | 81.7 |
| 19 | 9 | B | 2B | Consider the absence of a specified type of punctuation at the end of a poem to identify the idea reinforced by the poet's omission. | 84.0 |

2016-2017 Released Items Descriptions and Provincial Results

January 2012 (Reading VIII and Reading IX)

| Released Item # | Original Item # | Key | Reporting Category | DESCRIPTION | % Correct Provincial |
|-----------------|-----------------|-----|--------------------|--|----------------------|
| 20 | 61 | B | 3B | Identify the poem's thematic subject as established in the first stanza of a poem. | 81.7 |
| 21 | 62 | D | 2B | Consider a series of specified words in a poem to determine the effect created by the diction. | 76.9 |
| 22 | 63 | C | 1A | Identify the line parallel to a specified line in a poem. | 75.2 |
| 23 | 64 | B | 2B | Identify the quotation from a poem with ironic implications regarding a human attribute. | 43.1 |
| 24 | 65 | D | 2C | Consider a series of quotations from a poem to identify which line most strongly presents a specified juxtaposition. | 66.7 |
| 25 | 66 | C | 2C | Identify the human attribute illustrated by the poet's use of a contrast between nature and human behaviour in specified lines in a poem. | 61.2 |
| 26 | 67 | D | 1C | Consider context and specified lines of a poem to identify to what idea the lines most likely metaphorically refer. | 52.7 |
| 27 | 68 | A | 2C | Consider the title of a poem, its implied meaning and the emphasis it creates, to identify the theme reinforced by the title. | 68.9 |
| 28 | 69 | A | 3C | Identify the most significant central effect evoked by a painting. | 76.0 |
| 29 | 70 | C | 2C | Consider contrasting pairs of images from the previous reading to identify which pair most closely parallels a dominant image in a visual reading. | 62.7 |

2016-2017 Released Items Descriptions and Provincial Results

June 2014 Form 1 (Reading III)

| Released Item # | Original Item # | Key | Reporting Category | DESCRIPTION | % Correct Provincial |
|-----------------|-----------------|-----|--------------------|---|----------------------|
| 30 | 16 | B | 1C | Consider context to identify the attribute most likely reflected in one character's query regarding the behaviour of another character in an excerpt from a play. | 64.9 |
| 31 | 17 | B | 1B | Interpret the suggestion made by a specified stage direction in an excerpt from a play to identify a character's objective. | 59.5 |
| 32 | 18 | D | 1B | Identify the implication of one character's assertion regarding the attributes of another character in an excerpt from a play. | 78.3 |
| 33 | 19 | B | 2C | Identify the main purpose of specified stage directions in an excerpt from a play. | 71.2 |
| 34 | 20 | B | 3B | Identify the belief illustrated in one character's statements in an excerpt from a play. | 63.0 |
| 35 | 21 | B | 2A | Consider context to identify the dramatic function of a specified speech in an excerpt from a play. | 77.2 |
| 36 | 22 | A | 1C | Identify the statement in an excerpt from a play that most directly illustrates one character's attitude toward a people. | 56.8 |
| 37 | 23 | A | 1C | Identify the primary purpose in one character's reference to another character in specified lines in an excerpt from a play. | 66.9 |
| 38 | 24 | C | 2C | Identify the statement in an excerpt from a play that most strongly creates an ironic effect when another statement is made. | 63.3 |
| 39 | 25 | C | 1B | Identify the statement that supports an assessment of one character made by another in an excerpt from a play. | 68.2 |
| 40 | 26 | B | 3B | Identify the character who attempts to manipulate the situation in an excerpt from a play. | 68.2 |